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THE CRAYON.

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THE TORSO.

"Orient und Occident,
Sind nicht mehr zu trennen!"

GOTHE.

(Translated for THE CRAYON from the German of Adolf Sahr.)

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CHAPTER III.

CONNECTION OF HELLENIC ART WITH THE ORIENT.

THE essential progress of Art History since Winckelmann treated the subject, consists in the recognition of the principles which connect the dawn and development of the Fine Arts in Greece with the Oriental world of Art. Winckelmann would not admit any such connection. He claims for Greek Art, especially plastic Art, the most absolute originality of conception, and the most complete independence of foreign influences. According to his dicta, the hewn stones and rough pile work of old were gradually transformed by sculptors into the graceful statue of Hermes, and the exquisite embodiment of the Divinities sprung from the native idols of remote antiquity: according to him, all this was performed without foreign influence. From Phidias, who chiselled the Jupiter of Olympus, back to the barbarian who worshipped before blocks of stone, all Greek Art was conceived solely by Greek brains, and wrought solely by Greek hands: according to Winckelmann, the Greeks did everything, Oriental influence nothing. Nay, he even avers, that the attempt to establish an affinity between the Grecian and Egyptian mythology was nothing but a political trick on the part of the Egyptian priests, in the time of Alexander the Great, consequently it could not be put in as an evidence in favor of Egyptian influence upon Grecian Art. Such were the opinions propounded by the learned Winckelmann, and which are still entertained by his numerous followers.

Opposite opinions, establishing a connection between the World of Art of Antiquity and the eastern shores of the Mediterranean have sprung up only within the last fifty years, and they are founded upon facts and discoveries, such as were not known to Winckelmann, the founder of Art History. These opinions, moreover, are in harmony with the whole historical development of civilization, and with the movements of Art in ancient days; and above all, with the laws of Nature itself.

"Von Osten kommt, nach Westen geht das Licht!"

There are laws to regulate the progress of a culture of Art just as there are laws to regulate the progress of Nature

and of Humanity. The investigations of naturalists in our days establish the fact, that all those specimens of plants which strike us as the most useful and the most beautiful, have originated in Asia, from whence they gradually came to the western coast of Europe; and crossing the Atlantic, they have become acclimated in America, and the more hardy the further they progress westward. An accomplished naturalist* says, that "The mission of the Occident is to foster "with tender care these gifts of the Orient, to attend to "their development, to advance their refinement, and to "establish their perfection." The same principle applies to Art as well as to every product of human genius; for Art, too, was cradled in the Orient. Culture and Art came from the Orient to the Occident, and took up their abode with the Hellenists, their favorite people, who infused so much of the originality of their own beautiful thought into the various scions of Oriental birth, that henceforth they lose their Oriental identity to pass as the result of Hellenic culture and Hellenic Art.

There is no such thing as a self-made people. Of all the nations which are recorded in history, not one ever perfected its civilization without, to some extent, profiting by the example of other nations. It is with nations as with individuals, and what applies to the one stands good for the other. Civilized nations, are they not like civilized individuals, precisely what circumstances, association, education, and contact with other minds make of them? Now, there exists between nations as between individuals, a constant interchange of thoughts and ideas, of inventions and institutions; and this international communication increases in the same proportion, as the country is accessible to foreigners, and as it is susceptible to beautiful impressions and quick in appropriating them. Individuality and originality are therefore developed in individuals and nations, in proportion to the powers and faculties with which they are endowed by Nature; and this natural capacity, whenever exercised, gives to the object of its application, say the work of Art, which is its only illustrative emblem, a force of originality, that invests the work of Art with new and peculiar national significance. This natural capacity was peculiarly developed among the Hellenists, who share it in common with the whole Hindoo-European race, to which they belong. The Semitic races, according to Layard's sagacious remark, appear to be full of brilliant imagination, and endowed with fine intuitive perceptions of natural beauty, while they lack the steadiness required for slow

* Schleiden im Deutschen Museum. 1852. Page 658.

and gradual progress; but the Greeks and Romans, the great historical representatives of the Hindoo-European races, possessed the genius of adaptation, instead of that of invention, the faculty of infusing their genius into the thoughts and works of others, rather than a genius that shines by the vigor and splendor of new creations. At the same time they gave great attention to beautiful forms, which they endeavored to imitate and to perfect; they studied the philosophy of their beauty, and investigated all their characteristics with the greatest attention; they modified and altered a primitive work to such an extent, that eventually it really loses its identity, and comes before us as if they had originated its whole conception, with no sign that the thought of other persons ever entered into its composition.*

Yet the Greeks, with their strong, intellectual individuality, and their many-sided elements of culture, must be looked upon as an original people. It is frequently feared that to admit that Oriental influence prevailed in Greece is to deny that the Greeks possessed originality. But this is preposterous. The question seems not to be what to fear and what not to fear, but how to arrive at the truth, as revealed in the book of Nature. We all acknowledge the indissoluble connection between Humanity and Nature, and look upon man as her last and most complete handiwork; we all admit that the same laws which regulate Nature and the material Universe, find also application to Humanity; how, then, in the name of consistency, can we repudiate the analogy between the history of man's spiritual Nature and the history of its mother, universal Nature? In one case, as in the other, the tendency of the elements is not to break loose from each other, to tear asunder, but to establish, by force of attraction, affinity and amalgamation, the utmost unity of spirit; and this with out in any manner interfering with the greatest possible variety of form. The geologist traces the strata and layers, which have accumulated in the course of so many thousands of centuries, until they eventually constitute our beautiful mother Earth. The modern historian applies the same process of investigation to the population of the remotest antiquities, like those of Egypt and Hellas, whose histories show accumulated beds of different strata of men and different layers of civilization, out of which eventually a nation emerges, endowed with the grace and beauty of extreme youth, yet improving and dignified through the perfection of her culture. Science establishes the fact that nations do not spring into existence by magic power; that no nation is the architect of its own being, or that, cut off from the flowing waves of universal creation, it achieves its culture and education by its own means, without assistance from other nations. And yet the dependence of the whole universe upon the co-operation of its different members is not interfered with by the exercise of the original power of their separate members. The instinct of indi-

vidual being and development inherent in every person as well as in every nation, is powerful enough to overcome the most conflicting influences, and to appropriate to itself and absorb all extraneous elements that assimilate with the natural fertility of its own organism. One illustration, which we borrow from Frederick Thiersch's *Epochen der bildenden Kunst bei den Griechen* (p. 76), will answer for countless similar cases. Thiersch says, "Even the foreign element most opposed to, and most uncongenial with, the instincts of a nation, that of foreign language, is at once subdued as soon as the language begins to be diffused among the various populations it comes in contact with. Take the case of Lombardy, of northern and southern France, of Spain and Portugal, and Great Britain, and say whether they have not modified the language which was imposed upon them; whether they have not adopted the Latin language in such a manner as to engraft upon their respective modifications of it the spirit of each people as well as their peculiar idiosyncracies?"

The author of the work from which we quote—Frederick Thiersch—was, about twenty-five years ago, the first to throw down the gauntlet in opposition to the systematic effort to destroy the intimate connection of nations with each other, by setting up every nation in a separate niche entirely divorced from the rest. In this classical work of his to which we have referred, he has laid the foundation for a sound treatment of the history and development of the Arts of Antiquity. Others have continued to add stones to the edifice of thought, reared by Thiersch. Ancillary to such men are the great inventions of our days; these have led to a more correct historical knowledge of the cradle of civilization, and paved the way for the diffusion of civilization all over the world. Hundreds of accomplished travellers have, with comparative facility, explored those remote countries, which in former days, while the means of communication remained so imperfect, were not visited at all, excepting here and there by some isolated wanderer, groping along under the most discouraging difficulties. The romance of the mysterious distance which lends enchantment to the view, has vanished, and made way for the more sober and positive views derived from personal inspection. This has been accomplished by the elements which man has forced into his service, powers that have given wings to the navies of the world, enabling him to scatter the misty veils of prejudice, as well as the azure clouds of romance. Personal experiences possess a wonderful power. Travellers have explored the eastern coast of the Mediterranean, where Art flourished in times of yore; they have inspected the monuments which still remain, and, of course, they are hundreds and hundreds of years in advance of the savans, especially German savans of the good old hum-drum school—venerable, learned old fogies—fixtures like mummies in their cabinets of Natural History, who, shut up in the four walls of their cells, look at Nature and Art from an excessively respectable and prudent distance, the lecture-room being the eye-

* Layard's *Nineveh*, pp. 314, 315 of the German edition.

glass through which they endeavor to spy out the mysteries of the universe. The wisdom of the closet has been of no avail. German pedants, with characteristic obtuseness and dogmatism, have bristled up like porcupines against the idea of a general connection between the different works of Art of antiquity. The fact that this connection had already been discovered 2,500 years ago by Herodotus, was powerless to elevate pedantry out of its conceit. What is Herodotus to a German pedant, and what was a German pedant to Herodotus? But Truth takes by storm even the strong-holds of pedantry. French, Italian, and English travellers, including the most eminent scholars, several members of the Egyptian Expedition, and explorers like Gell, Dodwell, etc., were led, after personal inspection of monuments, to compare the ancient Greek and Etruscan works of Art with those of Egypt, Persia, Syria, and the Phœnicians. This investigation was not premeditated. It was forced upon them by the very appearance of the monuments; it was the spontaneous outgrowth of their personal impressions.

Yet the German savans could not be made to abandon their position. They could not comprehend the fact that the various early manifestations of artistic life among the people of the eastern shores of the Mediterranean were linked together by one and the same chain of organic causes. Nay, when in 1841 that worthy gentleman and scholar, Louis Ross, advanced the opinion that the social, religious, and artistic system of the Greeks could not be understood, unless explained by the influence of the races who went before them, Germany was disturbed by the ferocious anathemas which orthodox philology hurled against the heretic, pagan Ross. At the very mention of his name the pedants shrugged their shoulders, and curled their lips contemptuously, settling the question by calling him a *Tourist*, a mere sight-seer, engaged upon an artistic frolic. Yet his heresy consisted in nothing else but that he did not do as they did. They remained shut up with the maps and books of Greece in their closets. He did not. He took the maps and books with him to Greece and Asia Minor, and compared works with facts. It has only, therefore, of late years, since hosts of travellers have found their way to a land, which previously was visited but by comparatively few, that it has become possible to have opinion corroborated by numerous witnesses concerning the peculiar character of the communication and connection between the European and Asiatic coasts with the adjoining islands and the coasts of Syria and Egypt. This, as Mr. Ross remarks, can be much better ascertained by ascending a mountain to obtain a prospective view, or by crossing the sea from Attica to Rhodes, Lycia, and Cyprus, than by all the learning of all the pedants in the world. But the pedants, far from giving way, met the tourist's remarks about the communication by sea, with the assertion "that people of Antiquity had the utmost horror of the 'sea,'" quoting Horace's picturesque allusions to the sea. After having put Horace in the witness-box, the pedants

looked triumphant, and chuckled with delight. How could the poor tourist resist such arguments? In their opinion, Ross was a ruined man, completely annihilated. But they counted without their host. They simply forgot the very conclusive facts that the Roman poet himself, although far from being a very courageous person, had seen more of the sea and of its perils (he calls himself *lassus maris atque viarum*) than all his German commentators together; and furthermore, that the Greek and Roman poets exaggerated the dangerous situation of their sea-faring heroes upon purely poetical grounds. The facility of communication between Greece and the Orient has only become apparent through the opportunities for observation which have been afforded within the last few years by the hundreds of steamers upon the Mediterranean, and the monthly Overland mail to Egypt and the East Indies, in which one travels as safely, but incomparably quicker than in a German diligence. The Greek writer, Diodo, one of the "Tourists" of the Augustan era, says, that in his day, the passage from *Palus Maotis* (the sea of Azof) to the island of Rhodes took only ten days; from Rhodes to Alexandria, four; and the ascent on the Nile from Alexandria to Ethiopia, ten; so that it became possible to pass in twenty-four days from the coldest to the hottest climate on earth.

The second link between Greece and the Orient was formed by Commerce and Navigation. Recent investigations have established the fact, that ships were built by the Egyptians thousands of years before the Christian era, and that they crossed the water with them for the purposes of war and trading. At the time of Sesostris, 2,000 to 2,500 years before the Trojan war, the Egyptians were already a seafaring people. It is evident that they were connected with Greece long before the Homeric era, and this connection seemed to prosper in spite of the system of social and commercial blockade, which was upheld until the middle of the 7th century before Christ, when King Psammetichus fell into the other extreme. Egyptians, like Danaos and Lynceus, emigrated to Greece; Greeks, like Melampus, Dædalos, Archandros, and Helena, visited Egypt. Homer was well acquainted with the land of the Nile: he was acquainted with the gigantic and magnificent capital of Egypt, with the manners and characteristics of the people, and accordingly the descriptions of the sea expeditions of the Greeks to Egypt come to him easily and naturally.

But the real carriers of the sea between the different populations of the eastern shores of the Mediterranean, were the Phœnicians, more than 2,000 years before Christ. They were at the same time the agents between Egypt and Syria. Already at the time of Inachus, 1,900 years before Christ, they shipped, according to Herodotus, Egyptian and Syrian goods to Argos and other ports, on which occasion they kidnapped slaves whenever circumstances permitted, and sold them in Egypt. A powerful tribe of these Phœnicians lived from 2,200 to 1,790 before Christ in Lower Egypt, and were the rulers of the country, until

driven to the northern coast of Africa, from whence they were distributed over Greece, introducing, of course, the Egyptian manners and modes of life. The crowds of emigrants to Greece, although designated by the classic names of their leaders Inachus, Cadmus, Danaus, Cecrops, Erechthus, Deucalion, etc., or the "divine Pelasgians," as Homer calls them, were, according to Rötts' investigation of the subject, nothing but expelled Phœnicians, which indeed goes far to account for the Egyptian-Phœnician influence upon the religion, tradition, poesy, social life, science and Fine Arts of the Greeks. It must also be borne in mind that 2,000 years before Christ, the Phœnician language was that most generally used by every population of the eastern shores of the Mediterranean, and Plato and Herodotus have admitted the fact, that the Greek language itself preserved traces of Oriental influence. Recent explorers have identified many Greek names of Greek divinities with Egyptian and Phœnician, nay, even with Syrian names. The names of many towns and villages, rivers and mountains, are also of Egyptian and Semitic origin, as well as many of the terms of measures and weights used in commerce, as Drachm, Obolos, Spithame (yard); the Greek name for sword—for the most important Grecian weapon, next to the *Weilhinshatten den Lanze*, is likewise of Egyptian origin.

The civilization of the Greeks dates from a much more remote period than is generally admitted. Many scholars, for instance, were of opinion that highways had been invented by the Romans—but long before the Trojan war roads for carriages and traffic, with bridges and dams, existed in Greece. In fact, the country was in this and other respects more civilized in the times of the Trojan war than now-a-days. Says Ross: "When about thirty years ago the German immigrants, in the train of King Otho, landed at the same spot upon which, 3,300 years ago, the Egyptian immigrants landed, in the times of King Danaos, there was only one road in good condition in Greece—the one laid out by Count Capodistrias between Nauplia and Argos. Not a single carriage was to be found anywhere in Greece. In 1834, when the seat of government was transferred from Nauplia to Athens, the road from Piræus to Athens had to be put in proper order before the king's equipments could be brought to Athens. And even now one can only ride a little distance from Athens to Corinth, Megara, and Thebes. If not only the Peloponnesus, but all the empires of the world, were held out as a reward, there could not, by any possibility, be a chance for the woovers of the fair Hippodamia to have race-courses stretching from the Valley of Alpheios to Corinth."

But our German traveller, who did not find either roads or carriages, found upon the highest mountain ranges, now only accessible by painfully crawling over wretched little pathways, along the brinks of abysses, plainly visible traces of old carriage ruts, deeply cut in the ground, of a width of five feet four inches—as a matter of

course, the heroes of Homer kept carriages, and the use of travelling equipages in the mythical era of Greece was quite common.*

We must not, then, grudge our traveller his hearty laugh at the commentators on Grecian Art, who go on asserting, that the Homerian and anti-Homerian Greeks, who excelled in the most complicated construction of streets, quays, dams, and bridges, in the draining of marshes, and in the erection of artistic structures like the Treasuries of Mycenæ and Orchomenos, which are still in existence, did not build any temples. Homer was familiar with a great many temples, and with their services and decorations, and it is not at all improbable that the Doric temple at Corinth dates from the times of the Trojan war. Homer was also well acquainted with statues and reliefs, sculpture, and Dædalian works of Art. But we now know through Champollion that the Doric, the most ancient Grecian column, is of Egyptian origin. Even the form of the pyramids has been imitated by the Greeks, for Ross has discovered three pyramids in Greece. The Egyptian sculptures in Argos, Messene, and other places, recorded by Pausanias, and the Athenian sacred monument of Erechtheus, the Erechtheion, the structure of which deviates in every particular from the general style of Greek temples, are all so many imitations of Egyptian models. The object to which this monument was dedicated, and the whole tradition connected with Erechtheus, are unquestionably of Egypto-Oriental origin, and it affords irrefragable evidence of the Egyptian colonization of Greece. Says Ross: "The Erechtheum is in every sense—in conception, arrangement, and religious services—such a temple as the Egyptians would build for their divinities and their kings; the temple is, in fact, the mammise of Athens, and of Athens' adopted son, Erechtheus." Moreover, it is a well-authenticated fact that Athens itself is the same city which the Egyptians called Neith. The "mammisi" to which we have referred, was the name of small Egyptian temples, consecrated by the accouchment of a goddess, or to the commemoration of a deified queen, or sanctified as the place where a young prince or god received his first education. We have made ourself sufficiently intelligible, we trust, to convey to our readers an idea of the old and venerable Erechtheum at Athens, of which mention is made by Homer himself. After the destruction of the monument, the reverence for it was so great that at the time of the Peloponnesian war, when its reconstruction took place, the fundamental design of the old structure was religiously adhered to by the architects. Perfectly in accordance with Egypto-Oriental usage, the progenitor of the Attic kings, Erechtheus, used the temple as a residence for himself and a female divinity, the fact being that in Egypt and Syria one and the same edifice was used as temple of one or of several gods, and at the same time as palace and mausoleum of the sovereign.

* Louis Ross in der *Leitchrift für Alterth.* Wiss. 1850; No. 1-4.

It is a highly important fact that the most eminent German archaeologists and Art historians of the last thirty years, men of the calibre of Creuzer, Thiersch, Böckh, Schorn, Ross, and Anselm Feuerbach have fully admitted the effect of Oriental, especially Egyptian influence, upon the Fine Arts of Hellas. All unsophisticated minds will, on comparing the still existing ruins of the most ancient Greek monuments with the preserved remains of Etrurian, Egyptian, and Syrian works of Art, arrive at the same conclusion, and, indeed, be struck with the extraordinary spiritual and material unity of connection which all the works of Art of the chief nations of remote antiquity exhibit to such a remarkable degree. Few artistic observers can look at the *Ægean* gable statues, or the reliefs at Selinus without being at once put in mind of the images upon Etruscan vases, and of the sculptures of Egypt and Syria. The plastic monuments of Nineveh, the first of which dates back to the sixth or seventh century before Christ, the works of Art of the nineteenth Pharaonic Dynasty, the Lycean architectural monuments at Xanthus, the gates of the Lions at Mycenæ, the frieze of Assos, the *Ægean* monuments at Munich, and the metopes of Selinus at Palermo, the older Etruscan drawings and reliefs, the Greek vases of reddish-yellow color, or Egyptian-Phœnician style, as it is called, and the Doric vases with black figures, and finally, the widely-circulating coins with Phœnician inscriptions—all these, when properly compared and analyzed, afford additional and most palpable evidence of the intimate connection which, in conception as well as in execution, exists between all the various works of Art of the nations of antiquity who inhabited the eastern shores of the Mediterranean.

We have already indicated some of the commercial and industrial influences which tended to establish this connection; we must further add the influence of wars, and warlike expeditions, of the foundation of great monarchies by the Egyptian and Syrian conquerors, and the influence of the new empires built up on their scattered ruins, at the time when the Oriental kingdoms were doomed to dissolution and rent asunder. Let us also consider the influence of the diffusion of religious ideas and systems, the movements of emigrants shifting from coast to coast, the influence of trade, especially of the slave trade, which produced such an amalgamation of incongruous races. Art was, of course, modified in many different directions during the 1,000 to 1,500 years before the Persian wars. The variety of character and of religion among the people, the selections of the theme, the condition of the raw materials, and above all the individuality of the artist, wrought innumerable changes, yet all these, however complicated and variegated, were unable to destroy the all-pervading unity of connection, which still exists and proclaims the constant reciprocal influence of nation upon nation, and the tendency to benefit and improve by each others example.*

To quote again from one of our authors: "This tendency

"is evident in the greatest as in the smallest works of
"Art, in their conception and execution, in the designs of
"fortresses, in temples and mausoleums, as well as in
"household utensils; in the clay vases, the jewelry, and
"the cut diamonds of the Egyptians, Etruscans, Greeks,
"and inhabitants of Asia Minor. In plastic Art Oriental influence is an acknowledged fact: the Ionian
"column reminds one of Syria and Persia; the Doric
"is a thoroughly Greek adaptation of the Egyptian
"Wellen Kapitell capital, with its wave-like structure,
"while in the Corinthian, the Egyptian character is still
"more pronounced."

The conception of the Greek temple is shadowed forth in the specimens of Egyptian temples, which were called Typhoneums, and the Greeks only applied their superior genius to perfect these when Egyptian ignorance proved inadequate. But there was almost as much genius required to complete the Egyptian conception, as for the creation of a new work.* We take the facts bearing upon this connection from the admirable researches of Ludwig Ross: "The elegant chairs and tables of Egyptian monuments
"are reproduced upon Greek vases. The chariots with
"two and four horses in the funeral pictures of the Etruscans, upon the Greek vases, upon the walls of palaces
"and temples of the Egyptians and Babylonians bear so
"much resemblance to each other, that with but slight
"changes in costumes, and in the harnessing of the horses,
"they might, without the least difficulty, pass either for
"Etruscan or Grecian, Egyptian or Babylonian. Upon
"the Syrian and Egyptian places we find kings represented as leaders of the battles, in the same manner we
"find the sovereigns of divine origin in Homer, always
"leading the van in dashing war chariots, and leaving the
"common soldiery far behind. The Greek fashion of fighting in chariots open at the rear, such as were only used
"in the more remote period of Greek history, is altogether of Oriental origin. The eagle or vulture upon the
"royal war chariots of Egyptian and Syrian monarchs,
"and upon the armor of the Egyptian and Syrian
"cavalry, is also found upon the old vases of the Greeks
"and Etrurians."

The same prominent position which divinities and kings occupy upon Egyptian works of Art, is also assigned to them by Greek artists, as, for instance, upon the shield of Achilles, as described in the eighteenth book of the *Iliad*. Again, we find the solemn etiquette with which Homer surrounds "the sceptre-bearing kings," identical with the historical representation of it upon Egyptian walls. I received my first impression of one of these sceptre-bearing kings from a drawing in Layard's work of a king of Nimrod. He is represented with an imposing, Homeric, royal staff in his right hand; his left grasps the handle of a formidable long sword, which is girded round his loins, the gorgeous scabbard of the sword being skillfully ornamented at the bottom with the figures of two lions, which

* S. L. Ross, *Wanderungen in Griechenland*. 1 vol., p. 147.

* Fr. Vischer's *Ästhetich*. P. 298 and 286, vol. iii.

look into each others faces. This majestic personage, with his richly embroidered costume, and the venerable, graceful curls of the long beard and hair, falling upon the breast and shoulders, gave me for the first time a conception of the real meaning of one of Homer's *σκηπτόδχος βασιλεύς*; of a sceptre-bearing king, as he makes his entry into the Parliament of Princes, in the full majesty of an Oriental sovereign, who, with the serene and exalted office of "a shepherd of the nations," blends the hallowed dignity and onction of a priest and martyr king. Such was probably the appearance of Priam and Agamemnon in the days of their power and glory. We quote again from Ross :

"In the mausoleum and funeral records of Egypt the character of the soul is tested after death by being weighed upon merciless scales. This poetical Egyptian allegory is made use of in Homer, when, before going to the battle-field, Jupiter determines the fate of the combatants, by weighing their chances upon scales. In this manner the Egyptian idea was adopted by Grecian Art, and we find it still prevailing in the middle ages of Christendom. Again, the Egyptian idea of transporting the bodies of their dead over the Nile, and dispatching souls on a bark to purgatory, served as a model to the Greek conception of *Charon* and his barge. The *Syren*, with the face of a maiden upon the body of a bird, is the same in Egypt, Greece, and Etruria. The *Chimæra* of Lycæa, and the other fabulous figures of animals of the Syrians and Babylonians are to be found repeatedly upon the most ancient Grecian vases. The figures of the lion tearing a stag or a bull to pieces, and a female strangling two birds, are engraved upon coins, precious stones, and vases current and in use over the whole world of antiquity. The system of polychromatic decoration peculiar to works of architecture and statuary in these early periods of Art history, as practised on the shores of the Nile and the Euphrates, and from Lycia to Cyprus, over the two peninsulas, spreading as far as Sicily, and the decoration of the architecture of the Æginian Temple, and of the statues upon its top, is identical with that of the temple and the metopes of the Sicilian Selinus and the monuments of the royal palaces of Nineveh."

The forms of Art borrowed from the manners, habits, and customs of the inhabitants, were also of one and the same origin among the nations of the remotest antiquity, and we are again induced to transcribe on these pages some of the strong points made by Ross in this connection:

"The shape of the garments, and their careful, elaborate arrangement, and the dressing and curling of beard and hair are the same upon the Æginian and Selinuntian reliefs as upon Syrian walls and the Phœnician figures at Cyprus; the same in Homer's description of his heroes; the same in Pausanias' sketch of King Theseus; and, finally, the same in Thucydides' description of the ancient Athenians. In the same manner that the fashion of hair *poudré* was

"adopted in polite society in Europe during the reigns of Louis XIV. and Louis XV., smooth curls prevailed among all the civilized communities of antiquity, from the Euphrates to the Tyrrhenian sea. And after thousands of years the traces of the fashion are not yet obliterated. The triviality of such a fashion, and the very fact of its dependence upon the whims and caprices of the hour imparts to the coincidence of its existence among different nations of antiquity, a much greater authority as evidence in favor of historical connection between the Oriental and Grecian Art than even less puerile and more weighty incidents, which are regulated by laws and principles. Since the intercourse of nations in those remote times was extensive enough to spread the inventions of hairdressers from land to land, how could the same diffusion be denied to the inventions of artists? How could the spread of works of Art in bronze and marble, wood and ivory, casts and drawings, be denied, in face of their present existence, as confirmation of it? How could it be denied that the ancient Doric columns originated from the still more ancient Egyptian column? Upon what earthly grounds could it ever be asserted, that the actual unity of forms of Art upon the vast space of land from the Nile and Euphrates to the shores of the Tiber and the Sicilian coast, nay, even as far as Iberia, was the mere result of blind chance? It is too absurd. But let us compare Greek and Gothic Art in order to substantiate our argument. Gothic Art, with its Christian elements, with all its modifications produced by varieties of character and country, preserves still to this day the same unity of character, from the banks of the Tagus to the shores of the sea of Finland. Greek Art exhibits in its more early history the same organic and inseparable unity."

Greek Plastic Art, therefore, as creator of divinities, was not indigenous to Greece, but originated from the Orient, chiefly from Egypt, and was introduced into Greece by the immigrants. The whole character of religion in Greece, the ceremonies and spectacles, the sacrifices and consecrations, the oracles and mysteries, a considerable number of mythical traditions, and many of the cardinal points of public creeds were imported into Greece from the wondrous land of the Egyptian; and it is so reported by the most authentic of ancient Greek historians. The Egyptian immigrants brought along with them the genius of Art, and the first important workshops of Rhodes and Athens were established by them. The mixture of the new religious element with the old Hellenist religious services produced the figures and symbols with which the new temples were decorated, or which in the old temple were put in place of the old idols, which had become obsolete. Wherever foreign influence did not prevail in Greece, the old idols, in the form of stones, blocks, and pillars, continued to be objects of reverence and worship, even with the Greeks, who lived in the later historical period. Dædalos lived in the minds of the Greeks as the mythical artist, who adapted

Egyptian conception and works of Art to the native taste and genius.* The Greek continent was not the first, but the last spot, where Art rooted itself in the hearts of the people, and where special localities were devoted to its interests. Greek Art originated in Asia Minor, with its early culture, and, above all, with the Greeks of the Ionian Islands of Samos and Crete, and in the long scroll of towns and islands, where we find the first Art-aspirations and the first efforts made towards schools of Art; Athens figures as the very last in point of time, but the first and at the head of the rest of Greece in point of glory. This path, which Art pursued from Asia Minor over the islands to the Greek continent, is another evidence of Oriental origin and influence.

The illustrious Winckelmann was wrong in boasting that his beloved Hellenists created their Art independent of all foreign influence. But his own thoughtful mind seems to have discovered this fallacy. He says, on one occasion, that any proof of the assertion in reference to the Egyptian origin of Greek Mythology, would go far to establish the fact that, with the conceptions also came the forms of their Divinities.† He worked himself out of his dilemma by looking upon this fact of the Egyptian origin of Greek Art, which was recorded by the Grecian historians themselves as an invention of the Egyptian priests at the time of Alexander. But Herodotus lived and wrote over a century previous to Alexander's expedition to Egypt, and Herodotus not only declared *on one occasion*, but proclaimed it repeatedly, over and over again, as an incontestable truth, *that his countrymen, the Greeks, inherited their Divinities, and their faith in them, and their political and social institutions, in a great measure from the Egyptians.*

IMITATION OF ANCIENT VASES.—Several imitations have been made of ancient vases, either through a love of art, or for the purpose of deceit; the first may be considered praiseworthy, as it has contributed considerably to bring to perfection modern pottery; the second, as highly censurable, for even experienced connoisseurs have been deceived. Petro Fondi, who had established his manufactories at Venice and at Corfu, was remarkable for his success in this kind of deceit. The family Vasari, at Arezzo, manufactured vases of this kind; there are several of them in the gallery of Florence. Of this kind of deception there are several kinds. Sometimes the vase is ancient but the painting is modern, frequently details and inscriptions added to the ancient painting; but the difference of the style of drawing, the multiplicity of details, the nails indicated on the hands and feet, betray the fraud, as well as the coarseness of the earth, which makes the vases heavier, and the metallic lustre of the varnish. The test which the colors of the false vases are made to undergo is also decisive; if colors mixed with water or alcohol have been employed, it is sufficient to pass a little water or spirits of wine over them to make them disappear; the ancient colors, having been baked with the vases, resist this test. In modern times, imitations have been made by the celebrated Wedgwood, remarkable alike for their elegance and taste.—*Epochs of Painted Vases. By Hodder M. Westropp.*

* Thiersch, Epochen, etc., pp. 7, 22-25, 35-80.

† Winckelmann's Art History, I. 1. § 14.

FREEDOM OF IMAGINATION.

BY J. G. B. BROWN.

THERE are a multitude of people who repeat the same phrases and figures from day to day, who tell the same stories from year to year, who settle down for life to a single quotation, who will take no wisdom except from certain men, books, allegories, and histories. When you have spent an hour with these unfortunates, you have heard all that issues from them in twenty years. They are like George Fox, who made himself one pair of leather breeches to last a life-time. If a man speaks the same truth, in any other form, they are not only unable to recognize it for the same; but they are hurt and offended as though he had taken some liberties with truth itself in changing the garment of a thought. They do not see that truth is great and good enough to pass unaltered and undiluted through ten thousand metamorphoses, as the quality of original creative force, the vital energy of the Maker shines abroad through every system of mythology, and all our philosophies and poems are so many efforts to deliver the same perception. These men are like an ignorant, poor person who, having gained a dollar, sews it up in some corner of his coat to keep it. They value their little truth, but do not know how to go to work to increase it. They venture nothing for fear of loss to their precious perception. But truth is like the manna of the Israelites too rich and vital to keep in a box. It is running water, and like every living thing it needs air and sun, rain and wind. It must be stirred and ventilated, and used, and tossed hither and thither, or it dies and corrupts, and has the effect of falsehood. For falsehood is truth stagnated. It is the bright brook fallen on shallows, and spread out into a noisome, muddy pool. These mill-horses, going round and round, and holding their first conception, do well to value the light they have, but they do ill to turn their backs on the larger light that waits to visit them. In cleaving to what they have, they deny all they have not. They are like the fool who built a cistern to hold sunshine, that he might have a winter supply. Sunshine cannot be had in a corner or reservoir, but it must stream and flow. Truth is thought; is an activity, and activity is not repetition. It is

"Not in spent deeds, but in doing."

Strictly, a man cannot see the same thing twice, and if he makes the same statement twice, it is with some abatement of the perfect correspondence between that statement and the thought it represents. For the bodily eye only encounters again and again the same objects; but the interior eye is conversant with spiritual forces, which extend through and beyond the range of vision, and are never wholly known. We explore and explore in every right mental act, enlarging the bounds of consciousness, and leaving behind all the reports we formerly made to ourselves of the universe, as a later and more adventurous navigator discredits the imperfect map of his predecessor.